

## WINTER AND SPRING.

O wet green winter grass,  
Sodden and chill with rain,  
There are some footsteps that will never pass  
Along the fields again.

O fresh blue air of spring,  
When lights lie long upon the slope,  
There are two eyes to which you cannot bring  
Your lights of youth and hope.

O white syringa tree,  
Year in, year out, below your feet  
There is one heart to all eternity  
That will not stir nor beat.

## The New-York Tribune.

SUNDAY, JULY 23, 1905.

The tendency of some novelists and critics to assume that gloom and "strength" are synonymous, has often moved us to express surprise. The latest manifestation of this queer mode of thinking has occurred in relation to Gissing's posthumous novel, "Will Warburton." As we pointed out in reviewing that capital book, it showed that he had obtained a firmer grasp on the truth of things, that he had broadened and mellowed. In the cheerful spirit of the work, so different from the spirit of his earlier writings, we recognized an increase in real strength. But to our astonishment the book has been received here, in divers quarters, with solemn regret. Portentous reviewers have perceived in the author's optimism signs of a serious declension from the power which he exercised in his gloomier novels. A crass belief in dreariness as in itself a precious literary quality has blinded these wisecracks to a distinct improvement in Gissing's art. We are glad to see that among his countrymen the book has had better luck. "The Athenæum" speaks of its showing that he had "advanced in the knowledge of his art and of life considerably further than when he wrote 'Demos' or 'New Grub Street'"; alludes further to "a gain in power, in grasp and in sympathy," and concludes by saying that "it is said to think that what is, in some respects, his best work, should also be his last." Elsewhere we have observed similarly appreciative remarks. We rejoice in them as antidotes to the misrepresentations of the apostles of morbidity.

The anonymous Don whose papers "From a College Window" have recently been running through "Cornhill," is led this month, by contemplation of his ancient library, to discourse on the pleasures of reading. He tells us the three reasons given by an old dean of Christ Church for the study of Greek—"the first was that it enabled you to read the words of the Saviour in the original tongue; the second, that it gave you a proper contempt for those who wear ignorant of it, and the third was that it led to situations of emolument"—but he cannot himself look at the subject in the same way. On the contrary, reading, whether in Greek literature or in any other, is for him a gentle, human affair, the chief purpose of which is to make us better men and women. "It is through wisdom and force and nobility," he says, "that books retain their hold upon the hearts of men, and not by briskness and color and epigram. A mind thus stored may have little grasp of facts, little garniture of paradox and jest; but it will be full of compassion and hope, of gentleness and joy." With these and other wise words our essayist advocates a disinterested, simple way of reading, but we are especially struck by these sentences: "Personally, direct bookish talk is my abomination. A knowledge of books ought to give a man a delicate allusiveness, an aptitude for pointed quotation. A book ought to be only incidentally, not anatomically, discussed." The point is golden. How we wish it might commend itself not only to those who talk about books, but to those who write about them!

An explorer of old book stalls, coming upon a copy of the first edition of "Rejected Addresses," was struck in re-reading the famous parodies by what he deemed the "downright poverty" of James and Horace Smith, "in contrast with the splendid powers of Mr. Owen Seaman." Musing on the fact that the Smiths nevertheless won fame and a good deal of money by their venture, he wondered if the literary standard had not gone up, if it were not easier to succeed in literature a generation or two ago than it is to-day. This question crops up at regular intervals. Only the other day Lord Rosebery was alluding to the astonishing prices paid to Moore and other lucky figures of the early nineteenth century. Would a modern Macaulay make the money made by that great, and fortunate, historian? Perhaps not, yet we believe that, on the whole, authorship is not underpaid to-day either in cash or in celebrity. No doubt the popular novelist is the only writer who makes a fortune, but if other members of the profession look discontentedly at his monstrous profits, they must remember that they are themselves somewhat to blame for the limitations set upon their incomes. They write too much. Fifty years ago a poet or an historian might expect, if he wrote a good book, that he would be read by a wide audience, for he would not have to reckon with a positive host of rivals. But to-day, with books being steadily piled mountain high, it is not surprising that each one in the mass helps to restrict the circulation of its neighbor. The literary standard has something to do with the matter, but practical considerations have more.

## A ROYAL CHAPLAIN.

## The Comfortable Life of a Reverend Doctor in Georgian Times.

MEMOIRS OF A ROYAL CHAPLAIN, 1729-1763. The Correspondence of Edmund Pyle, D. D., Chaplain in Ordinary to George II. with Samuel Kerich, D. D., Vicar of Dersingham, Rector of Wolferton and Rector of West Newton. Annotated and Edited by Albert Hartshorne. 8vo. pp. 388. John Lane.

The title of this volume suggests a piece of social history, strong with anecdotes of a deeply interesting period and of characters meriting vivid description. From that point of view this chronicle is a disappointment. Mr. Pyle was apparently a mediocre parson avid of place and profit, and far from sincere in the principles he professed. He was the son of a scholarly family and entered Corpus College at Cambridge in 1714, under the Samuel Kerich to whom these letters were addressed. Their friendship was lifelong, and Kerich was of great assistance to

devotion, which is by singing and prayer, in a vast circle (I should have said two circles, one of Lutherans, the other of Calvinists) is decent and edifying to the last degree. Woe to the man that is without a book or behaves remissly! The Psalm is reared by a sergeant of grenadiers, a stately fellow with a vast pair of whiskers, and part is borne in it, from the general to the lowest private man. One of the general officers (Fustenberg) who is a Papist never fails to attend. It is not to be thought how far the minister's voice is heard in his praying, yet he does not strain.

It is a pleasing picture—and how unlike that of the Hessian camp in America some years later!

George II appears now and then in his chaplain's letters, but only in the briefest fashion. There is a glimpse of him in an interview with John Potter, Archbishop of Canterbury, whose behavior had so awakened the royal wrath that their talk ended with the King's telling him that "He was a Man of a little dirty Heart." "Whatever the heart was," says Pyle, "this saying is thought to have broke it." The prelate dead, the chaplain is, as usual, full of conjectures as to the preferments and profits then made available. There is another reference to King George apropos of the cannon taken from the French at Cherbourg, and "exposed to view in Hyde Park



THE VIRGIN WEeping OVER THE BODY OF CHRIST.  
(From the engraving by Goltzius in the Hubbard Collection.)

him in his prosperous ecclesiastical career. Pyle was perfectly frank in the discussion of his efforts to climb, and the larger proportion of his epistles are simply sordid and tiresome. He was a pluralist who could not be easily satisfied, and he writes of others like himself. It is in truth a very unpleasant picture that he presents of the Church dignitaries of his day.

Slight and unimportant passages continually suggest to the editor more or less ponderous annotations—much of the book, indeed, is contributed by Mr. Hartshorne. Pyle's postscript, "My Lord of Norwich Certainly Goes to York at Lancelot's Death"—a statement which is dry enough—serves as a peg to which the editor hangs this curious paragraph:

Lancelot Blackburne, thus familiarly alluded to, had been translated from Exeter to York in 1721. He was a prelate notorious for the extraordinary freedom of his manners. It is recorded that on the occasion of a visitation at St. Mary's, Nottingham, he ordered pipes and tobacco and liquors to be brought into the vestry "for his refreshment after the fatigues of confirmation." Blackburne is said to have acted early in life as chaplain on board a buccaneer.

This is a just example of the editor's reinforcement of the letters. He is much more entertaining than is the parson. The first franked letter of the series, by the way, sets him talking of the extraordinary abuses of the franking privilege. Couples of hounds, he tells us, were passed free to Rome; "two maid servants transmitted to an ambassador in Portugal, and suits of clothes, bales of stockings and fitches of bacon franked."

One of Pyle's letters, written in 1756 while he was in residence as archdeacon at Winchester, has an interesting reference to the foreign troops who had been hastily summoned in consequence of the threatening attitude of France:

I could not . . . have come hither at any time so agreeable. The Hessian camp draws the world hither. The discipline as well as the structure of it is delightful. Of eight thousand men living surrounded by fields of corn, not a man has dared to step over a hedge, or pluck an ear. Their evening's

to the great amusement of his majesty's subjects, who flock in vast numbers to see them daily."

And the King can take a peep when he pleases at them and at his people from the openings of some of the groves in his gardens without being seen. And the old man is highly delighted in so doing—and has ordered all folks of all sorts to be let go close to the cannon—and boys to get up and sit across them, etc., etc.

They are very fine things of their sort. Illustrated with the Arms of France most pompously. And each bears the name of some puissant woman in ancient story that has done mischief in the world: Semiramis, Nitocris, etc. And all have the unprincipled Motto of "Ratio ultima Regum."

The old King's pleasure did not last long. A few weeks later Pyle writes that his "old master" is not well. "He vexes himself—and no wonder, at the deplorable condition of his native country that is undone in a cause it has no relation to—he has lost one eye and the other is not a good one—and his flesh abates. I am afraid for him." Dr. Kerich asks Pyle about the old Pretender and is told that the Stuart lives at Rome "in a sullen poverty." His son, it is added, "strip'd him of every penny he was worth in 1745 (which was said to be 100,000 pounds) for the expedition to Scotland to which the old man was totally averse, but the young one overruled him. The young man lives a strolling, mean life, going from convent to convent and living with the abbot and monks. He's looked upon as something between a fool and a madman. The father and the two sons hate each other."

In a sketch of Dr. Kerich the editor sets down some amusing details of domestic life in the eighteenth century, drawn from the familiar letters of the clergyman's large family connection. Not all these letters, however, are quaintly cheerful. Again and again we find the writers troubled about the terrible epidemics that ravage the countryside. Smallpox, for example, is continually getting in the way of domestic and public plans and doubling the cares of Darby and Joan.

## ART BOOKS.

## New Publications for the Student and the Collector.

GREEK SCULPTURE: ITS SPIRIT AND PRINCIPLES. By Edmund von Mach, Ph. D. 8vo. pp. xviii, 353, xi. Boston: Ginn & Co.

A HANDBOOK OF GREEK AND ROMAN SCULPTURE. By Edmund von Mach, Ph. D. To accompany a collection of reproductions of Greek and Roman sculpture. (The University Press) 8vo. pp. xi, 412, ix. Boston: Bureau of University Travel.

AN APPRECIATION OF SCULPTURE. A Handbook. By Russell Sturgis, A. M. Ph. D. 8vo. pp. 25. The Baker & Taylor Co.

THE INTERDEPENDENCE OF THE ARTS OF DESIGN. A Series of Six Lectures Delivered at the Art Institute of Chicago. Being the Seaman Lectures for 1904. By Russell Sturgis, A. M., Ph. D. With one hundred illustrations from photographs. 8vo. pp. 27. Chicago: A. C. McClurg & Co.

ENGLISH EMBROIDERY. By A. F. Kendrick. 8vo. pp. xii, 125. Imported by Charles Scribner's Sons.

ENGLISH TABLE GLASS. By Percy Bates. 8vo. pp. xiii, 150. Imported by Charles Scribner's Sons.

THE ROYAL ACADEMY OF ARTS. A Complete Dictionary of Contributors and Their Work from Its Foundation, in 1768, to 1904. By Algernon Graves, F. S. A. Compiled with the sanction of the President and Council of the Royal Academy. Vol. I. Abney to Carrington. 8vo. pp. ix, 371. The Macmillan Company.

CATALOGUE OF THE GARDINER GREENE HUBBARD COLLECTION OF ENGRAVINGS. Presented to the Library of Congress by Mrs. Gardiner Greene Hubbard. Compiled by Arthur Jeffrey Parsons. 4to. pp. xxiii, 317. Washington: Government Printing Office.

Dr. von Mach's "Greek Sculpture" is a simple and useful study of a difficult subject. The plastic art of antiquity ought not to be, as a matter of fact, an esoteric mystery for the ordinary human being; but, like so many beautiful things, it has fallen into the hands of the professional expositor, with the result that it has been smothered in jargon and theory. Dr. von Mach has had the good sense to see that nothing is to be gained by indulgence in obscure solemnities. He analyzes Greek sculpture with some metaphysical subtlety, but with more directness, and both in his interpretation of its spirit and his statement of its principles he is straightforward and luminous. A good illustration of his method is provided in his chapter on the relation of Greek sculpture in relief to architecture. Speaking of the Parthenon frieze, he says:

On the southern frieze, in front of the cavalcade and ahead of the chariots, is the slow procession of men bringing cows and sheep to the sacrifice. Men and chariots proceed at full speed; cows naturally walk slowly. The difference in rapidity between these two integral parts of the pageant would have been noticeable, and probably painful in its effect, if easy transitions had been lacking. The second cow, therefore, is represented as bolting. She has almost broken away from the man who is holding her by a rope. He has thrown the entire weight of his body against her, but is irresistibly swept along, when suddenly his right foot strikes a boulder in the road, against which he can brace himself. The headway of the cow is broken; the next minute she will be under control. The bracing attitude of the youth is splendid—human skill matched against brute force and victorious over it! Without the slight unevenness of the ground such a figure would have been impossible. The entire group is so full of life that one forgets the device of the artist.

The note is written in a natural, practical fashion, and it is sound. Throughout his volume Dr. von Mach uses, in general, the same good judgment. First examining the broad aspects of his subject, and then going into detail with reference to this or that masterpiece, he provides both the layman and the student with an admirable survey of Greek sculpture. The half tones from photographs, with which he has freely illustrated his volume, form just the right accompaniment to the text, since they have been aptly selected and well reproduced. In treating of bronze statues the author remarks that in modern times the models for them "are composed of many pieces, all of which are cast separately, and finally joined together," adding that "the ancients, on the contrary, seemed to have preferred casting their figures in as few pieces as possible." The passage should have included an allusion to the fact that the casting of a bronze in one piece is not unknown to-day. Also, while it is perfectly true that "in modern times bronzes are often treated with acids to give them an artificial patina," the search for fine effects through the manipulation of alloys has not been neglected.

Dr. von Mach's "Handbook of Greek and Roman Sculpture" discloses the same merits that we have found in his other volume. It follows a rational plan, it is suggestive in criticism, and it contains an abundance of solid information. This is associated with "The University Prints," a box of five hundred half tones from photographs. The collection is excellently framed, and, indeed, with its aid, the reader of Dr. von Mach's manual could obtain an ideal preparation for higher study in the galleries of Europe.

In both of his new volumes Mr. Russell Sturgis, even more than Dr. von Mach, addresses himself to the general reader. "The Appreciation of Sculpture" affords a rapid and notably clear examination of the subject, from Greek, Roman and Egyptian sculpture down through the work of the Middle Ages and the Renaissance to that of our own epoch. In a book of this concise and popular character it is necessary to cut to the bone, and thus we find Mr. Sturgis disposing of Michael Angelo, for example, with a terseness that is a little startling. Nevertheless, within his narrow limits he manages to convey a vivid and instructive impression of all the schools and masters men-